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CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Rambouillet.

Bauer-Folsom Galleries, 396 Fifth Ave.—Selected American Paintings, to May 3.

Brandus Galleries, 712 Fifth Ave.—Second New York Salon by the Society of French engravers of original etchings in colors.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43d St.—Paintings by J. B. Bristol, to April 29.

Clausen Gallery, 7 East 35th St.—Pictures by Morris Weston and Edith Very and others.

Engineers' Club, 32 West 40th St.—Loan exhibition, to May 3.

Fine Art Galleries, 215 West 57th St.—Annual exhibition of the American Water Color Society. Opens April 29. Admission 50c.

Grolier Club, 29 East 29th St.—Engravings by the late Edwin Davis French.

Haas Gallery, 648 Madison Ave.—Paintings and drawings by Max Weber, to May 8.

Knoedler Galleries, 355 Fifth Ave.—Annual exhibition of the Woman's Art Club, to May 8.

Lenox Library.—Etchings and Lithographs of animals by great artists.

Lotos Club, 110 West 57th St.—American paintings loaned by members, to May 2.

Macbeth Galleries, 450 Fifth Ave.—Pictures by a group of Boston artists.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries, 372 Fifth Ave.—Selected American paintings.

National Arts Club, 119 East 19th St.—Members' Spring Exhibition.

Photo-Secession Gallery.—291 Fifth Avenue.—Photographs of Rodin's "Balzac," by Eduard Steichen.

Powell Gallery, 983 Sixth Ave.—Paintings in oils and Raffaelli colors, by Dewing Woodward, to April 30.

Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Boston Artists at Macbeth's.

A group of thirteen Boston artists are showing representative examples of their work at the Macbeth Gallery, No. 450 Fifth Avenue, through April 29. The display is an interesting one, and important in that it introduces to New York art lovers the work of several men new to them, notably Frank P. Fairbanks, George Hallowell, Charles Hopkinson, George L. Noyes, William M. Paxton, Charles H. Pepper, Leslie P. Thompson and Marcus Waterman. Of their fellows, whose work is known here, Frank W. Benson sends one example, "Rainy Day," a charming interior with figure, more in the manner of Tarbell than his own; J. J. Enneking, four characteristic delicate colored but somewhat monotonous mountain landscapes; Hermann Dudley Murphy, four delightful canvases, a charming moonrise, a little coast scene, "The Moon Surf," very luminous and tender in color and delicious in feeling, and two other characteristic examples; Maurice Prendergast, three of his weird Brangwyn spotted figure pieces, and Charles Woodbury, a typical coast scene with fog.

The men who are new to New York are all interesting. Frank P. Fairbanks, who is probably a pupil of E. C. Tarbell, shows two imitations of the latter's work, well done; George H. Hallowell, who has evidently studied Winslow Homer, four strong landscapes almost in flat tints; Charles Hopkinson, two marines, very breezy and charming in light and air, and two portraits good in expression and delicate in color.

There are good light and feeling for nature in the three landscapes by George L. Noyes, and William M. Paxton's two interiors with figures are, while a trifle hard and too reminiscent of Tarbell, well composed and drawn and the figures well characterized. There are good tone and color in Charles H. Pepper's "Young Widow" and sweet expression in his "Annette." Leslie P. Thompson, who is both a figure and landscape painter, has a good color palette, and a nice sense of air and light in his landscapes. The two examples of Marcus Waterman are weak and hard in color.

Dana Pond at Knoedler's.

Six recent portraits by Dana Pond are now on exhibition in the upper gallery at Knoedler's, No. 355 Fifth Avenue. The artist is a clever draughtsman and paints well, as a rule, in a low key. His portraits, with the one exception of a full-length standing presentment of his brother, Mr. Shepherd Pond in hunting costume, the red coat very effectively painted, are of handsome young women. Perhaps the best is a full-length standing presentment of Miss Renée Wassermann, in dark greys and blues. The half-length of Mrs. Walter M. Scheffel has well-painted details of costume and is a good likeness, but is somewhat painful in pose. The half-length of Miss Marie Power is rather more delicate in color than its fellows. Very simply and directly painted and most effective is the full-length standing presentment of Mrs. Edith London in a black evening gown. The artist is steadily improving in his work, and must be reckoned with as one of the cleverest of younger American portraitists.

In the same gallery hang three recently completed portraits by Carroll Beckwith—a three-quarter length standing presentment of Mrs. Thomas Robinson, very sweet in expression and agreeably painted; a half life-size fancy female portrait, most attractive in its delicate color scheme, and a three-quarter length seated portrait of Mr. Henry Rutgers Marshall, a dignified, strong work, rich in color quality and fine in expression.

Artists at Arts Club.

The National Arts Club, No. 119 East Nineteenth Street, is holding its annual spring exhibition of works by artist members, which will remain open until May 8. Painting, sculpture, architecture and various crafts have their exhibitors, forming altogether an unusually interesting display. Among the artists represented are Leon Dabo, who shows "The Bay," "Evening" and "Fête de Nuit"; Roland Hinton Perry, who is spending a few months in Ludlow Street Jail in connection with a matrimonial misunderstanding, shows two interesting portraits, of Mrs. L. Danssa and Madame la Comtesse d'Artaux, also a marble bust of Mr. Isaac Savage Waterman, of Philadelphia, and "Plunging Horses," a spirited and lifelike composition; Charles Vezin shows three pictures, including "The Moon"; E. M. Bicknell sends two charming sea pieces; E. M. Scott shows "Roses" and "Marigolds," and Douglas Volk "The Voice of the Sea."

Among other artists represented are Zelma Baylos, Ella Condie Lamb, Henry W. Parton, Clara T. McChesney, George Wharton Edwards, H. Bolton Jones, Rhoda Holmes Nichols, Taber Sears and Alex. S. Locke.

Among the architects sending designs are Charles A. Rich, Alex. S. Locke, J. Woodruff Leeming, Carrere & Hastings, Charles I. Berg, Frederic Janias Sterner and George B. Post.

H. K. Bush-Brown sends a bust of Lincoln, Marie Zimmermann a door-knocker, "The Spirit of Welcome," and a case of jewelry. Other sculptors represented are Enid Yandell, Victor D. Brenner, C. H. Niehaus and Paul W. Morris.

In the members' room Baroness Hedwig Lekow has an exhibition of etchings and colored wood-block prints. Among the former is an interior of St. Germain l'Auxerrois, with delicate colors in the stained glass windows; the "Musée de Cluny" has also a delicate tint in sky and foliage. In the wood-block prints "The Trocadero, Paris" is very effective with warm red sky; the "Fontaine Carpeaux" is charming, as is "Merton College, Oxford," with delicate green and pink foliage.

Woodward at Powell's.

At the Powell Art Gallery, 983 Sixth Avenue, there is an interesting exhibition, to remain open until April 30, of thirty-four pictures in different mediums, by Miss Dewing Woodward. There are a number of oils, scenes on Cape Cod, the largest, "Clam Diggers," with a good effect of light. Among the street scenes, also oils, are "Market Place, Chartres," and "Place Major, Arles," while those in Raffaelli colors are "Watch Tower," "Tower Gate," and "Tannery," all in Mantes, France. The "Academy Julian" shows a class of women painting from a nude model, with Jules Le Febvre in the foreground, with an excellent effect of light; another interior is "Makers of Wooden Shoes," painted in Holland. "Jeanne and the Peacock," a nude, young girl in a garden, holding two slender trumpets, and a peacock, is decorative and charming in color, and is reproduced in aquarelle on ivory.

As a student, Miss Woodward won the first prize at Julian's, and she has exhibited frequently at the French Salon.

Thumb Boxes at Salmagundi.

The annual exhibition of Thumb-Box Sketches, opened at the Salmagundi Club, with a reception following a stag dinner, on the evening of April 17. The sketches have been on exhibition through the week and the display will close this evening. The sketches, which are extremely interesting and show much individuality, number 516, and many of these have been sold during the week.

Among the artists represented to best advantage are: Joseph Lauber, Ethelbert Brown, John Rettig, Leigh Hunt, George M. Reeves, D. J. Gue, Percival De Luce, Walter L. Dean, William J. Hays, G. Glenn Newell, Frank A. Bicknell, Frank Russell Green, W. Verplanck Birney, W. Merritt Post, Reynolds Beal, H. D. Nichols, A. T. Millar, W. J. Quinlan, John Ward Dunsmore, J. H. Boston, E. L. Warner, Bruce Crane, H. B. Snell, F. K. M. Rehn, R. M. Shurtleff, G. Cimiotti, Jr., Hobart Nichols, Frederick Ballard Williams, Edward H. Potthast, Gustave Weigand, H. Cyrus Farnum, Edward Dufner, Lewis Cohen, F. J. Waugh, Gifford Beal, E. Loyal Field, William E. Norton, R. Sloan Bredin, Charles Bittinger, Charles Warren Eaton, F. De Haven, Walter C. Hartson, F. W. Hutchinson, C. P. Gruppe, Jules Turcas, Wm. S. Robinson, W. Ritschel, N. R. Brewer, Parker Mann, Silas S. Dustin, Thomas B. Craig, Herman Dudley Murphy, Orlando Roulard, W. C. Fittler, E. M. Bicknell, Arthur R. Freedlander, James G. Tyler, George W. Cohen, Joel Nott Allen, Sidney W. Probert and Jas. Symington.

ART BOOK REVIEW.

THE HIGHER LIFE IN ART, by John La Farge.—The McClure Company, New York.

This is a series of six lectures on the Barbizon School of France, inaugurating the Scammon Course at the Art Institute of Chicago, delivered in 1903, but only just now published.

Beginning with a few gentle reminiscences, Mr. La Farge says that Paris always has some artistic civil war raging, and in the middle of the fifties the names of Ingres and Delacroix were still a battlefield, and fate threw him into both camps.

Declaring the name of "Barbizon School" a misnomer, and regretting that it should be continued by habit, he goes on to say that a large proportion of the work of these artists is in the United States; that our country is said to be barbaric and he supposes it is, and hopes it always will be, because there is no greater protection than ambition for to-morrow.

Mr. La Farge writes delightfully of art, and of these artists who painted in the Forest of Fontainebleau, and says the touch of the brush is so difficult when it comes to be a very successful thing, that it becomes ennobled. His words will quicken the appreciation of the connoisseur, and are full of suggestions for students.

In conclusion, he says these men pursued ideals, that Nature to them was not a thing to copy from, but in Dupre's words, "Their painting from Nature was an excuse for the statement of their capacity for reverence and admiration." And he reminds us that it is we who are judged by the work of art, and not the reverse. "If the artist is great and applauded as with Michael Angelo, we laud the race and the nation, and they remain forever adorned by this glory of appreciation. By the work of art we judge them."

SIENA: THE STORY OF A MEDIAEVAL COMMUNE, by Ferdinand Schevill, professor of history, Chicago University. (Charles Scribner's Sons. \$2.50.)

Professor Schevill is an authority on his subject, and in a volume of over 300 pages gives a delightful history of one of the most interesting cities in Italy. Beautifully situated on three ridges and a city that but for the lack of water would have become of far greater importance, Siena dates back to 300 B. C., when it was an Etruscan settlement, becoming later a Roman colony and then an independent commune.

The Sienese were a sturdy, religious and enterprising people; they had their festivals and games, and their St. Catherine; there were great artists among them, but no great poet or prose writer. In times of peace they adorned their city, and in times of war they prayed hard and fought hard, putting as much faith in the Virgin's assistance in battle as in their own valor. And they fought in many battles in the centuries covered by Professor Schevill, who writes sympathetically and with much charm of these "original and perplexing people," as he calls them, down to the middle of the XVIth century, when Siena fell into the hands of the House of Medici and henceforth shared with Florence a common sovereign and a common destiny.

In his preface Professor Schevill says he has not undertaken to write a political history of Siena, but has concentrated his efforts on the civilization of the city, and with this end in view he has studied both printed and unprinted sources. An index and a list of all the printed works mentioned in the footnotes, with a number of beautiful illustrations in half-tone, add much to the enjoyment of the book.